

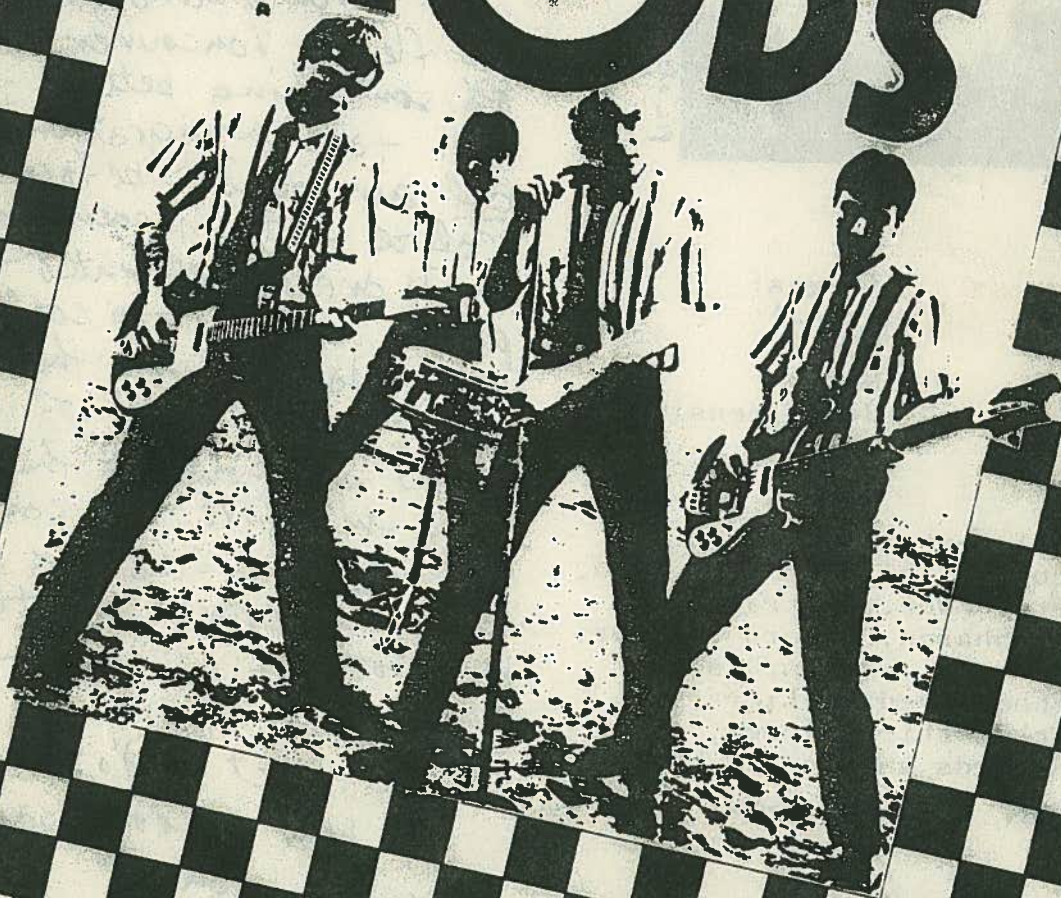
1981

50 cents

2

a Sweden Front: PALL

THE MODS



CONTINUED ON BACK



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THANK TO: All contributors,
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Tony F., Nick, Attic Records,
Mannequin Records and you....blah...

♂ stew ♂ Stuart
♂ Steve ♂ James
♀ Myra
♀ Deanna

♂ Azreal
♂ M.E.D.

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GRAVE REMARK

Toronto is in a rut...

The number of clubs has dwindled to a measly few; some which kiddies (like me) can't get in. (tho' I only blame the gov't for that)

And there seems to be a blanket of apathy covering the city.

Do we care?

Bands that I've talked to all have had nothing particularly optimistic to say about TO. And it's not the playing conditions they're complaining about, it's the PEOPLE. And I, being a people, am concerned.

One Toronto band, Fatal K.O., has fled to Vancouver in hope of something better. I think it'll take a migration of all our bands before we realize what's happening here. Bands are disappointed by people who are too cool to dance. Maybe dancing isn't their thing, but I bet a lot of it has to do with how silly they look when they move. Who cares? I'm not implying that we should kiss-ass every Toronto band, but soon, if we don't wise-up, there won't be any left.

Ohhhh, what to do, what to do.....

I hear someone saying "Burn the blanket".....

D

Sept 1981

no. 1's left but I made twice the amount of no. 2

WHAT'S A FANZINE?

I discovered while flogging Schrik at various stores that some people don't know what fanzines are...

Well you obviously know cos you're reading this.

But most fanzines are out to show that the bullshit and barriers of the "big" mags/papers is just a bunch of... uh, bullshit. Whatever...

Anyway, history time. The first punk 'zine was started up by Mark Perry of ATV in 1976 + it was called "Sniffin' Glue". And at the mo' there are hundreds of fanzines in Europe + the U.K.

But, alas, they're quite a rarity in Toronto, let alone, all of Canada...

What I want to do is get to the local bands; The kind of stuff that's too "insignificant" to get in big mags. And I want to present opinions of people... Cos people count; not how much \$ the mag is making or how it rates in sales compared to other mags. Leave the gimmicks to the big cheeses...

Schrik is what it is... It's that simple. No miracles, no underlying secrets, no shit...

And fanzines can be whatever they want to be. They've got the freedom to decide cos they control everything to do with the 'zine. Freedom of speech...

Freedom of
Freedom (do do do, doo do)

(except I have to leave a $\frac{1}{4}$ inch space at the top of the page... for ultimate

TORONTO 'ZINES - hooray! who me, biased?

in no particular order...

SMASH IT UP - Nick White (editor)

• EVERYTHING, EVERYWHERE 141 Collier St., Toronto
M4W 1M2

REBEL MUSIC - RAR

• GOOD CAUSE... P.O. Box #6811
Station A, Toronto

CIVIL DISOBEDIENCE - Rob, Brian + Brian
+ ???
Somewhere in Toronto

ANY MORE? sure!

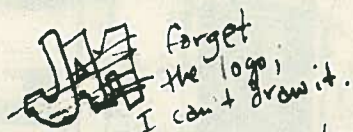
RECORD PEDDLER usually stocks all these...

VANCOUVER 'ZINE - $\frac{1}{2}$ hooray who me, biased only kidding

IDLE THOUGHTS - Len Morgan

• FROM OUTWEST 5462 44th Ave.
(Buh) Delta B.C.
• SMALL BUT NICE V4K 1C7

ENGLISH 'ZINE (which I flog over here)



• COLOURS, MAN...
• GOOD DEAL
GOOD, GOOD, GOOD
STUFF

JAMMING

buy at same stores that stock SCHRIK and at gigs that I happen to be at. OK...
50¢ off from me! Yah...

U.S. 'ZINES - NEXT ISH

All U.S. 'zines get in touch

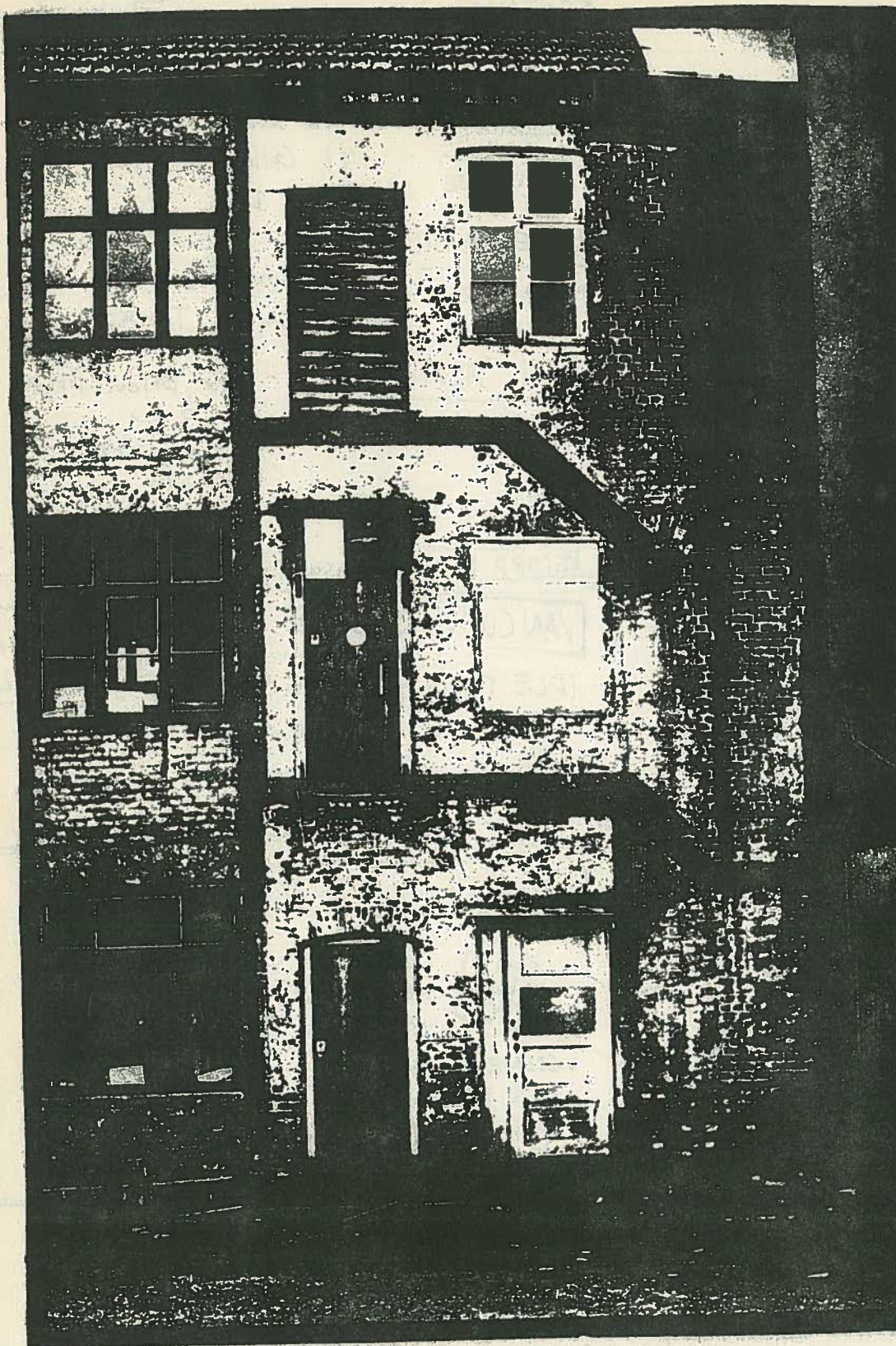
EUROPEAN 'ZINES - NEXT ISH

ditto - get in touch

RUSSIAN 'ZINES - Next ish

HAITIAN 'ZINES - Next ish

In other words, 'ZINES GET IN TOUCH.



LOCAL RELEASES

SINGLES

RAGE - (RAGE RECORDS)

I've Got Your Number/
b/w Stay

L.P.S

THE BOPCATS (Attic)

SPOONS - Stick Figure
Neighbourhood
(Ready)

C'mon youse guys...
there's gotta be
MORE!!!!

Keep sending all
release info pleeceez
to SCHRIK OK?

GIGZ - RAR - where was
everybody??

Horace Faith was
great. Me, the
ignorant, was presented
with my first ever
live reggae gig.
But it didn't seem
roots to me. Oh
well. SMASH should
have a barbon
him since Nick's
a reggae freak...
Young lions were
energetic, LeTranger
were great...

RAMONES coming whoopee...

LOS POPULAROS coming + I'm gonna attack 'em
for an interview.

B-SIDES came - I missed dem

RESTLESS VIRGINS coming - still haven't got the
stuff on them. And interview too...

Janet from Mig Alley - are you gonna do your fanzine?

REVIEWS



(Friends Records)

I like compilation albums in the way that you get a spattering of various bands; a sampler... This particular compilation LP is no exception. It presents various styles as well as differing production quality.

The Subhumans-quite easily the best of the lot. (I think) -hard driving punk tunes are complemented by great production

The Metros-quite a let-down. Uninnovative is all I can say about them...

Electronic garbo courtesy of SI Monkey is not my bag; I like more basic stuff. I suppose it's interesting for electronic freaks.

No Exit/sound like they were recorded on a cheap cassette recorder. The actual tunes, "Nothing New" + "No Excuse" are fabulous; better production quality would benefit these guys greatly.

The Droogs-Doorish, keyboard oriented

B-Sides-Great, dancey material.

Too bad these guys didn't come up with these tunes before the birth of the Specials, or we could've started the 2-tone movement here.

M.E.C.-hmm, rock-schlock...

(I coin words when I don't know what the hell to say about them)

Singing Cowboys-ho hum... Yes, yes... I do like this compilation for its diversity. And it shows that there's more happening in Vancouver than you think...

I think it's about time for Toronto to update The Last Pogo, don't you agree?ds

CRASS-Penis Envy
(Crass Records)

Steve Ignorant is absent on this LP, leaving Eve Libertine with almost all the vocals. Her voice makes most of the words understood, without the lyric sheets. Superior production makes this record much more listenable than previous Crass recordings. The message seems to be more art and male/female relationships than politics, but one listen to "What the fuck" is proof that Crass are

still musical anarchists. The big surprise is the hidden cut, "Don't Be Untrue to me" sung by Joy de Vivre. (I think). Even mom would approve of this tune. Joy has a voice that would make Nana Mouskouri jealous. The church organ effect on the harmonium makes it complete. Who says Crass can't play nice music? Crass has definitely progressed. Great LP, but not for the mild mannered. sb

ANGELIC UPSTARTS-2,000,000 VOICE

Good stuff, but not so raw as early Upstarts. A couple tracks are quite laughable in their mildness... Sex used on a lot of songs; I like You're Nicked. I Understand + Last Night Another Soldier... Violin on Menai's Marauders which is quite funny; □ dancish, of all things... stress put on b+w relationships a lot..

SCREAMIN' SAM + THE PROBLEMS
RAVING MOJOS

FATAL K.O. - Turning Point

I came tripping in to the last 1/2 of Fatal K.O.'s last song. Too bad, cos it sounded great! And all reports of K.O. were OK. ("A raunchy Siouxsie" someone said of the lead singer)

Gotta catch a full set soon and Sue's got an interview with them up her sleeve, so hopefully that'll be in the next ish.

The Raving Mojoes...hmm. They remind me of Teenage Head; a pseudo new-wave/pop-rock combo with a HM following. (Long-hairs anyway) I don't care much for Teenage Head, so where does that leave them?

Screamin' Sam + the Problems put out their usual great set. Gide on yelled, "Welcome to the Cavern Club", which shows their devotion to the Beatles in leather. They do a beautiful rendition of an old Beatles' instrumental, "Cry For a Shadow" and their originals fuse melody and energy; hard to find both these days. I recently read an article in the Toronto Star which quotes Tony as saying that they want to be bigger than the Beatles... Well, their other guitarist, Brian, has gone.

But Screamin' Sam and what's left of the Problems will carry on, I'm sure of that. (they can't stop now!!) ds

PIC: Sam Sinatra by Deanna



ANOTHER PRETTY FACE ☺

This was going to be a short APF history, but, when I saw the Jamming article on APF, mine was weak in comparison. And there was nothing in mine that Jamming didn't state. So, seeing an excellent article like that douses one's desire to put out something of half the calibre. (read it...)

Instead, I'll try to "introduce" APF to Canadians who've probably never heard of the band.

The only permanent members are Mike Scott, (guitar, vocals, piano) and John Caldwell, (guitar). Together, they formed Another Pretty Face in Edinburgh in early 1979. There, after an unsuccessful stint with Virgin, they formed their own label, Chicken Jazz, which puts out records, cassettes, and literature on the band.

A few months ago, they signed a deal with Ensign Records and the first thing to come out of that should be a 12" 4-song disc for release in Jan. or Feb. They haven't an LP planned till next year and hopefully a trip to USA/Canada will materialize sometime then as well.

Now, like most people who haven't heard APF, you're probably asking the obvious question, "What do they sound like?".

This is where I have to say, "Listen for yourself". They're not punk, mod, skin, doo da... they're APF. I hate pigeon-holing, but I'll describe them as rock n roll; some songs with a little less "rock" than others. Lyric-wise, all I can say is, beautiful... The lyrics have guts, and are very poetic but they're a trifle depressing at times. The characters in the songs always seem to be in trouble/cold/sad and there are no real "happy" songs. And yet, they aren't pessimistic because the melodies carry them out of that rut. It's what APF likes to write about and they do it well...

Mike asked me if I lived near any Indian reservations

and if I was living in Iroquois country...(I see a few Mohawks now and then...) He wanted some literature on Indians living in my area so I haven't got a clue what he's up to. Perhaps a song about the original Canadians?

Whatever... Keep an eye and ear out for Another Pretty Face, who have a lot planned for the future... *Demma*

ANOTHER PRETTY FACE DISCOGRAPHY

- MAY 79: All the Boys Love Carrie/
That's Not Enough
(New Pleasures)
- FEB 80: Whatever Happened to the
West?/Goodbye 1970's
(Virgin)
- DEC 80: Heaven Gets Closer
Everyday/Only Heroes
Live Forever
(Chicken Jazz)
- FEB 81: I'm Sorry That I Beat
You, I'm Sorry That I
Screamed, But For a
Moment There, I Really
Lost Control (cassette +
booklet) (Chicken Jazz)
- APR 81: Soul to Soul/A Woman's
Place/God on the
Screen (Chicken Jazz)

You can get all the singles
for £1.30 each, including
postage.

And the cassette, "I'm Sorry
That I Beat You etc..." for
£2.00 from: CHICKEN JAZZ/APF

15a the Close
Barnhill Road
Wembley
Middlesex

*A compilation cassette is in the works and it'll feature APF, Last Chant, Johnny Ven, and the One Takes plus a few others...

*A fanzine put out by Mike Scott, called Jungland, is available from Rough Trade for 25p plus p+p. (which I figure would be at least 60p)

GOSSIP

psss psss by VINCE VANCE

DON, (former of Crash Kills Five; vocalist) is reportedly drumming for a country and Western band after his disillusionment with rock n roll. Seems Don still wants to play at his favourite club, The Horseshoe, even if it involves a few sacrifices...NEXT BEST THING, fab 60's pop combo have broke up. Who, you say?...Scratch, the long awaited 2nd FORGOTTEN REBELS album from your Christmas list. Mikey DeSadist is having a hard time finding a band that will put up with him. Former Rebel, CHRIS HOUSTON has a rockabilly band in the works; however...drummer, TIM GANE is the latest to leave the MARTHA & THE MUFFINS fold. Is it splitsville for the M & M's?... Watch for a new BLUE PETER single on their own label...No new MODS EP after objections from various sources. Meanwhile, ex-Mod and POPULAR SPIES' guitarist, SCOTT MARKS, has turned down a chance to join the new NUMBERS, so he can work on his own secret project... THE UNKNOWNNS, St. Catherines' biggest punk band, have split up... SCREAMIN' SAM AND THE PROBLEMS are in the studio with Ron Chapman from the Edge...former TYRANNA, RON PARTRIDGES' new band is called FATAL K.O. and they are great...as well as numerous personnel changes, CRASH KILLS FIVE will be changing their name...the HI FI'S are now called RED,YELLOW,BLUE...The BIFFS are set for re-emergence soon...former CRASH KILLS FIVE guitarist, EDDY NAGDEE has just joined the YOUNG LIONS...DIODES have split up again. PAUL ROBINSON and JOHN CATTO have moved to England to form a new group and MIKE LENGYELL is JOHNNY AND THE G-RAYS' latestdrummer. Meanwhile, my sources report IAN MCKAY didn't go to England 'cause he's married with kids. Another teen idol shattered...NASH THE SLASH plays on the new Gary Numan album. Big deal, huh...SPACE INVADERS have split up, sort of...NOBBY CLEGG have reformed...B-GIRLS may split up...POPULAR SPIES are doing an album for Pickwick...STEVEN (NAZI DOG) LECKIE has been shipped to England for educational purposes... TBA have moved to New York. But wait, there's more good news, formerly the HI FI'S are planning to move down next month...JAMES SENSIBLE(who?) is back from the UK, I didn't know he left... KINETIC IDEALS just out of Montclair Sound after recording a 5 song EP for Mannequin Records. Mannequin are reportedly working with HUNGER PROJECT as well...and finally, the GARYS should have a new club soon, as they have a brewery willing to back them.

-FIN-



Mike D. ↑



PIX: Deanna

ED - Steve of Next Best Thing
has got a basement board
now, called DOOMED YOUTH.
I'm sure you've seen the posters.
I've only heard them twice and
not had a while back so wait and
see what happens...

THE YOUNGS

The first time I saw/heard the Young Lions, I really took a liking to them. And at that moment, I knew I had to talk to them but I didn't get around to it till now. They've been going at it for a year and are very optimistic about each other and the band.

Usually a band's name has some meaning; the Young Lions' comes from a movie.
Mike: Yeah, there's 3 guys, there's 3 Young Lions here, right? 3 in the movie, there's Marlon Brando (he points to Chris), name; he points to himself) and Dean Martin. (points to Steve).
Chris: (doing his Brando impersonation) Eh, tell us a joke, eh?

Steve: Where's my martini?
Mike: it was also sort of an anti-war film and we're... sort of anti-war.
Chris: And I guess the other meaning to it would be, uh, the lion's always been used as a symbol of power all throughout history, a lot of reggae songs have it too. And so we thought it was pretty appropriate cos what we want eventually is world domination.

Mike: Pure and simple...
+++I noticed that the Young Lions were doing an awful lot of RAK gigs.

Me: WHAT DO YOU PARTICULARLY LIKE ABOUT RAK?
Mike: Well, they pay a lot of money. We made about, uh...
Chris: 35 cents...
Mike: Yeah
Steve: Case of beer
Chris: No, we had to pay for that.

Me: DO YOU LIKE THEIR IDEAS AND STUFF?
Chris: The idea's great...
Me: WELL, YOU OBVIOUSLY LIKE THE IDEAS COS YOU'RE PLAYING A LOT.
Mike: Yeah, when it started out, me and Chris were on the actual committee, making heavy decisions. Chris: Like who would go to the beer store... Things like that.
Me: AREN'T YOU ON IT ANYMORE?
Chris: No, he isn't. I'm still involved...

Mike: Cos it probably looked sort of funny that 2 Young Lions were on this thing and...
Me: YOU'RE GETTING ALL THE GIGS.
Chris: Yeah

Mike: We were the only ones who would do the gigs, right? Like all the other bands were saying, "Oh, yah, we'll do it for \$100"
Chris: And it's either that or, bands, now that there's no clubs around, the bands will see it as a chance to play because they're so bad that they can't get a gig anywhere.



STEVE (DRUMS) MIKE (GUITAR) CHRIS (BASS)
(Notice the Lion in the car window...)

+++They went on and on about how they liked RAK...
When asked about what they liked to write about, they seemed hesitant at first to tell me...
Mike: Uh, girls and cars, man...
Me: AND DRUGS, RIGHT?
Chris: And drugs...

Mike: That's right, oh yeah. Life on the road, it's so bad...
+++But they later, throughout parts of the interview, explained some of their songs...
MADE IN ENGLAND-Chris: Take a song we wrote, "Made in England". And we could be better than any band from England, well... I'm not saying that, but we could be, but people won't recognize us just because we're from their home town.

They've gotta have something that's imported, if it says "made in England" on the album cover, then they'll buy it, no matter how bad it is...
FREEDOM FIGHTER-Mike: That was a group composition written with everybody playing different instruments, usually, and a lot of the lines are from the Steinbeck book, Grapes of Wrath, not word-for-word, but the idea. So Martin Luther King, everybody can do their thing, everybody can do their part. You don't have to be in the government to make a change, you can be just a guy in the street...

Chris: It goes from the hills of Afghanistan to the back streets of Toronto. Just covers everything. Like why shouldn't people be able to do what they want?

Mike: So one Nazi showed up, don't mention his name, this one guy showed up... And he's a fuckin' lunatic, and he showed up and he said, before hand, that he was gonna have hundreds of supporters out there and no one showed up. And he came out on the steps of City Hall, with a swastika in his hand, and the thing that made me really sick was, there were all these people celebrating unity and brotherhood... But all the cameras were on this one Nazi guy. One little Nazi gets all the attention. So then, a lot of people on the news that night said, "Oh, it was a joke. There was only one Nazi who showed up." So I thought, well, one Nazi. That's one too many, there should have been no Nazis at all, they should've been wiped out. I mean they shouldn't have been there at all.

Me: IT WAS IF THEY WERE DISAPPOINTED OR SOMETHING...
Mike: Yah, exactly. They were ready for a big violent riot and everything and they were so upset.+++ And that's the whole idea behind the song, that the media is a farce, it just goes for the controversy, the sickness, they don't go for the good things that happen. They go for the disease and the stupid fuckin' people...

+++I noticed they wrote a lot about politics, American in particular...
Me: SO YOU'RE POLITICAL THEN, MAINLY...

Mike: Who ug?
Chris: We told you, we write about cars and girls!
Mike: That's right.

+++
Me: THE STUFF IN AMERICA... IT ALMOST AFFECTS YOU MORE THAN THE STUFF IN CANADA, DOESN'T IT?

Chris: Yes, it does... Things are pretty good in Canada, in a way. Like he's cutting taxes and the way he's doing that is he's cutting off social assistance for the people...
Mike: Welfare...

Chris: And in the meantime, he's increasing the defence budget and they're gonna spend 200 billion dollars in the next 5 years... Save money today, get killed tomorrow...
Mike: Like that's one thing that really bugs us, instead of trying to help people that are on this earth right now, they're trying to kill them...

+++Enough politics for now...
Me: YOU GUYS HAVE QUITE A VARIED SOUND. LIKE A LOT OF YOUR SONGS ARE REALLY HEAVYVISH AND THEN YOU'VE GOT...
Mike: Heavyvish?

Chris: People love violence...

ME: ... YOU DO STUFF LIKE "FREEDOM FIGHTER", RIGHT? AND YOU DO STUFF LIKE, WELL YOU DID THAT COUNTRY AND WESTERN SONG AT THE PARTY, WAS THAT JUST A JOKE?

Chris: No

ME: AND THEN YOU DO A FUNKY THING...

Mike: Yeah

ME: DO YOU VARY YOUR SOUND ON PURPOSE TO KEEP INTEREST, OR IS IT JUST THE WAY IT COMES OUT?

Chris: Yeah, it's just the way it comes out basically.

Steve: We don't have any positions about different types of music.

Chris: Yeah, like we cover every range of music from jazz to heavy rock n roll/punk, whatever you want to call it. But it's all varied, and sounds different, but it's all the Young Lions' sound.

+++About living in Toronto.

ME: DO YOU LIKE BEING A TORONTO BAND?

Mike: No

ME: YOU'D RATHER BE SOMEWHERE ELSE?

Chris: I'd like to see other places...

Mike: I like Toronto...

ME: BEING BASED IN TORONTO... I GUESS YOU WOULDN'T KNOW COS YOU'VE NEVER BEEN BASED ANYWHERE ELSE, REALLY.

Mike: No, it's nice to be based here, but who the fuck wants to play here?

+++ DO YOU THINK THAT'S KIND OF LIKE A BARRICK? ACTUALLY BEING HERE?

Chris: Yeah

ME: DO YOU THINK IF YOU WENT TO ANOTHER PLACE, IT'D BE OK?

Mike: Well, it's really funny. I read in the Globe and Mail one day, some guy was interviewing Gary Cormier saying "Why did The Edge close down?" And he said, "Well, because there's just not enough local talent to support a club, to stay open 7 days a week or 6 days a week." And the day I read that, we played the Blitz. There was like, 5 or 6 bands, that played at the Blitz...

On the same night, the Horse shoe closed down, there was 18, 19 bands, 17 bands, played that gig. So all together, you got around 25/30 bands playing in one night and this guy's saying, "Hey, there's no local bands." It's not the bands' problem, it's just the people.

Chris: They don't give support...

+++

Mike: The only way you can make it in Toronto is, if you can sell records in Scarborough, in the suburbs, you can make it. But if you're a downtown sort of band, you can't.

+++About other places.

Chris: The first time we played in Hull, and then we were up in Ottawa, seems... the people were just great. They're just out for a good time. Like the first chord you hit on your guitar and they're up dancing and just having a good time.

Mike: A band from another place seems to attract more...

ME: It's not just that, because the bands that opened for us, we played 3 nights at this club, and each night there was 3 bands, but even for the local bands, people got up and danced. Which is... I couldn't believe it.

+++

Chris: I've been reading a lot about these other bands playing down in Spain and how everybody in the town comes out and they just have a great time, it's like a fiesta...

Chris: No, no, sure. We'd love to do that, I'd love to go see Europe, I think it'd be great. I've heard people there just take you for what you are.

ME: EVEN OTHER ATTITUDES OUT IN EUROPE ARE MORE LIBERAL THAN HERE.

Mike + Chris: Yeah

Mike: That's right.

+++Normal instruction.

ME: HAVE YOU GUYS TAKEN LESSONS ON YOUR INSTRUMENTS?

Mike: I took baton and jazz for 2 years... I was on Liny Talent Time once...

ME: ON YOUR INSTRUMENTS ...

Mike: ... Bill Lawrence kept groping me...

Chris: Oh, I remember. I took 2 lessons and I quit. And from then on I just learned from records and things like that.

ME: DO YOU THINK YOU REALLY NEED IT?

Mike: Well, I did cos it was great! Cos my mother signed me up for guitar lessons, she said, "If you're not gonna go to school and you wanna play guitar all day, take lessons." So she signed me up, and it was great, cos she'd give me the money to pay the guy and I'd go and play pinball all night, it was fuckin' great! Never showed up...

ME: HOPE YOUR MOM DOESN'T READ THIS...

Mike: Well, she found out. Eventually, the guy phoned up and said, uh, "Is your son coming in? You owe \$64"...

Chris: So now his mother wears a Young Lions T-shirt 24 hours a day. He was forgiven for that...

+++

Steve: Well, I took a few lessons of guitar and then I switched over to drums and I took music in High school. I played for a couple of concerts in high school. I went through a hell of a lot of albums.

Mike: He just learned off records.

Chris: Yeah, we all learned that way. It's cheap...

+++

Chris: Well, I don't know if you'd call me a musician, some people say I can't play bass... A lot of people have said that. A lot of people have said that we can't sing and we should get a singer. (we all talk at once)

ME: THAT'S NOT THE POINT...

Chris: It comes from inside, it's more feeling...

ME: I THINK THE THING ABOUT, YOU'RE NOT A GOOD BASS PLAYER, THAT'S NOT REALLY THE POINT. LIKE, OH, I CAN DO A MILLION BASS SOLOS, WOW... I'M FANTASTIC...

Chris: That's like starting you into a business. Like you've gotta be great and you've gotta have vocal lessons.

ME: AS LONG AS YOU HAVE THE, UM... AS LONG AS YOU'RE WILLING, YOU REALLY BELIEVE IN WHAT YOU'RE DOING...

+++

Chris: Yeah, like, we're not very talented musicians, I don't think we ever will be. It's just... we play what we feel. And that's the way it comes out.

+++Various questions and quotes about the band.

Chris: If we get 30 people out to a gig and one person out of those 30 people understands what we're saying then it was worth it to do that gig... Because, otherwise, they just don't understand a thing. And if nobody cares, then nothing will really change, it'll just stay the same. And there's a lot of things that have to be changed.

+++

Chris: We're not pushing... come true in a way, cos I grew up listening to the top 30 and it'd be really weird to have a song in it.

ME: THE TOP 30 AROUND HERE IS PRETTY AWFUL...

Mike: Sure, the top 30 is synonymous with garbage.

+++

ME: UK... THE AUDIENCE. DO YOU GUYS HAVE A RECOGNIZABLE FOLLOWING THAT COMES OUT ALL THE TIME?

Chris: That's really ironic because there's always people talking about us, like I'll meet somebody at a party and they'll say, "Yah, somebody was talking about the Young Lions the other day" and this and that... Every-body talk about us but then when we play, nobody comes out to see us.

Mike: Well, we shouldn't say nobody, there are...

Chris: Yah, there are a few people who will come out and see us all the time...

+++

ME: IS THE BAND FULL-TIME FOR YOU?

Chris: Yah

Mike: No, no... I have to sleep...

+++

Chris: We're starting to get tired. I've been up since 3:00 this afternoon...



Chris: I'd just like to see if we can get our message across and I think most of the problem in the world is just ignorance and it's just like I said, if nobody cares, then nothing will change. And people have to care about something...

Me: SO YOU THINK YOU CAN MAKE PEOPLE REALIZE/WAKE UP?
Chris: No, not in this city...
Chris: We're just gonna go into town, we're not gonna play any clubs, we're just gonna pick a back alley and set up and wake everybody up.

Mike: Sure
Chris: That's one way of doing it...
Mike: Get the dogs down there...
Chris: Maybe that's it... Maybe that's why we did start a band because music is the one thing that'll reach, like, is a great medium to reach people with...
Me: ESPECIALLY YOUNGER PEOPLE.
Chris: Especially... Like the younger kids, and that's who we want to reach because they're the ones who are going to be growing up and making decisions later. And I'm not saying that we're gonna set them absolutely straight, but at least we're gonna give them an idea, like, what to think about.

Mike: That's right, it does influence you, I mean you're a kid, that's all you listen to is music, that rules your whole life...
+++
Mike: People have always said that to us, after a gig, they'll say... I've had 2 reactions and one is, "you guys have really great songs but you're too fuckin' political, you know, and it pisses me off" and that's it, they won't listen to you after that. And other people have said, "the punk audience has said we're too heavy metal or something like that. or we're not punk enough..."
Me: THAT'S NOT WHAT YOU'RE TRYING FOR...
Mike: No, and then we'll play the headspace and this guy will come up to me outside and say, "oh, you guys are fuckin' great, it's too bad you're punk."
Chris: So what do you do?

+++
Me: DO YOU HAVE THE SAME IDEALS?
LIKE MOST BANDS HAVE THE... SAME... IDEALS...
Mike: I don't know. Do we?
Chris: Yeah, I think so.
Mike: We've had to work on it.
Steve: We're all sick of the same things.
Chris: Like, after we practice we pinch out each other, keeps us going till the next day...

SITUATION NOW?
Chris: Yeah, we get along really good. There's no musical differences. We just play what we play. Everything's written by the band, it's all the band's stuff...
+++
Me: DO YOU THINK YOU CAN PUT OUT AN INDIE SINGLE AND GET SOMEWHERE?
Chris: Sure
Mike: I hope so, that's what we're counting on.

+++
Me: WOULD YOU EVER SIGN WITH A BIG LABEL?
Mike: Yeah, if it was on our terms. If it was a fair deal... A lot of bands get sucked in, uh, "sign this boy, and we'll make a record and we'll make you a star" and the next thing you know, you've got no control and they're telling you what to write, what to put on your records...
Chris: And they stay around for 2 years at the top of the charts and that's it, you never hear them again. We don't want to do that.

Me: SO YOU WANT CONTROL OVER WHAT HAPPENS THEN...
Chris: Yeah, publicity, everything...
Mike: We're fascists, we want control...
+++
Mike points out that they're not anti-union but:

Mike: It's like paying protection to the mafia. Paying them money to join their union and they're supposed to protect you, but all you're getting protection from is from them. They're the ones who are gonna give you a hard time if you don't join. Nobody else will. We've been playing a million places in the last year and we're not union. No hassles. I don't see the point in joining.

+++
Me: ON SNOWBALLS
Me: BANDS THESE DAYS SEEM TO JUST COME AND GO. YOU NOTICE WHEN THE DEVILES WERE AROUND, THEY SEEM TO LAST FOREVER...
THE BANDS NOW, AND HEAR TALK FOR TWO YEARS, AND THEY'RE IN, BANDS ARE NONE... TRENDY. DO YOU AGREE WITH THAT?
Mike: Well, that's just the simple fact that history, everything is getting faster and faster, and we're on like a roller coaster, and it's not the bands. There's a hands now that are as good as the Beatles were and as original as the Beatles were, but people's attention span's a lot shorter now...
You've just gotta ignore that stuff...
Chris: Yeah, people will finally start to realize, you know, what's going on?

trends every week. I've got to buy a new wardrobe every week and what do I do with my old clothes?
Mike: No, just be honest and do what you want and you'll survive. That's it...
Chris: Just be yourself...
+++
Chris: Like a lot of things happen in this city... Because somebody wants to be gay, let them be gay. So what? They're not bugging your life, they're not threatening your life. And some people think that being gay is wrong, or something like that, to them, so they'll beat them up. Even stuff like that...
Me: I KNOW, IT'S POINTLESS...
Chris: Yeah, you're not going to prove anything, all you're gonna do is beat this guy up.

Me: WOW, GOOD FOR YOU...
Chris: Yeah, hooray...
Steve: That's their way out.
Me: IT'S COS THEY DON'T UNDERSTAND, THAT'S ALL...
Chris: Those are the people who can't understand change. Cos they don't wanna change.

+++
I can't end the interview with "This is what's in store for the Young Lions" cos I asked them earlier about an EP and they said they didn't want to say anything about it cos they take things day by day and don't wanna promise anything at the moment. But I think I finally figured out why I like these guys... They're sincere. (they're probably laughing at that...) But it's true and their sincerity shows even when they're on stage... And here's my favorite quote from the interview, which I position quite nicely.

Chris: And now that we're in a band, it's taken us this long to get it together and now people think, "you're not part of any movement or anything, you must be in a band because you want to make money." But we really... We don't want to make money... As long as we've got a place to stay and we've got Kraft Dinner or what we, as long as we can eat and have somewhere to stay and practice, we're happy. I just wanna make music. That's it...

by Deanna...
sorry about the small print for you people with eye problems but if I had more \$, I'd



have made extra pages with big type. Read more about the Young Lions' movie by Su further in the 'zine...
*The Young Lions' now are 4, with the addition of Eddy as a guitarist...
FALL PIX by Deanna

THE



MODS

by James Sensible

Friday, April 11, 1980- After a brief opening set for Squeeze, one of Toronto's best bands faded quietly into oblivion. Despite the strong support of fans, the live broadcast and their status as Toronto's most popular unsigned acts, The Mods (aka the News), split up vowing never again to reform. And so far they kept their word...

The band's humble beginnings were in a small basement on Birkdale Ave. and amid Small Faces and Who albums, 3's of the Mods met. Eventually, a drummer named Nick was acquired, and the band began working on a set of covers that included later stage favourites like the Lovin' Spoonful's "She's Still A Mystery", The Small Faces' "Itchycoo Park" and the Who's, "The Kids Are Allright". As well as starting to write original songs, the band then put their efforts into finding live gigs. And after some fabulous opening spots for the Viletones, the Mods had won over Toronto's punk crowd. Other gigs opened up and the Mods played everywhere including the Horseshoe, the Turning Point, the Cheeta Club and even the Rotters Club in Ottawa. As gigs progressed, the Mods changed. Nick left for Arson and former Android, David Quinton, filled the drum seat. The music changed too. The new songs were better, more complex, without losing any of the energy. The Mods were tight and their reputation as a hot band got them on the line-up for the Last Pogo, undoubtedly one of the many highlights in their career. The Mods had tons of other things going for them too. A debut single on their own label, good press, a large following and airplay of their demos on CFNY. Unfortunately, what the Mods had hoped for was a contract with a major label. WEA appeared to be interested, but finally after a name change to the News, they signed to producer Keith Elshaw's Airwave Records.



With Elshaw, the band even finished recording their (never released) debut LP. CBS then stepped in hoping to sign the News and after a power struggle with Elshaw, the whole project came to an end. The final few gigs after this chain of events included Newsweek, at the Edge, when their fans (the Agincourt Mods) rushed the stage and their final show opening for Squeeze.

The live broadcast at the Squeeze show meant a chance for the Mods to say their goodbyes and with that, they went their separate ways.

A lot of people wonder, where are they now? Lead singer, Greg Triner joined the Numbers for a short while but after disagreements within the group, left music for good. Aside from designing the occasional album cover, Greg works in the advertising field.

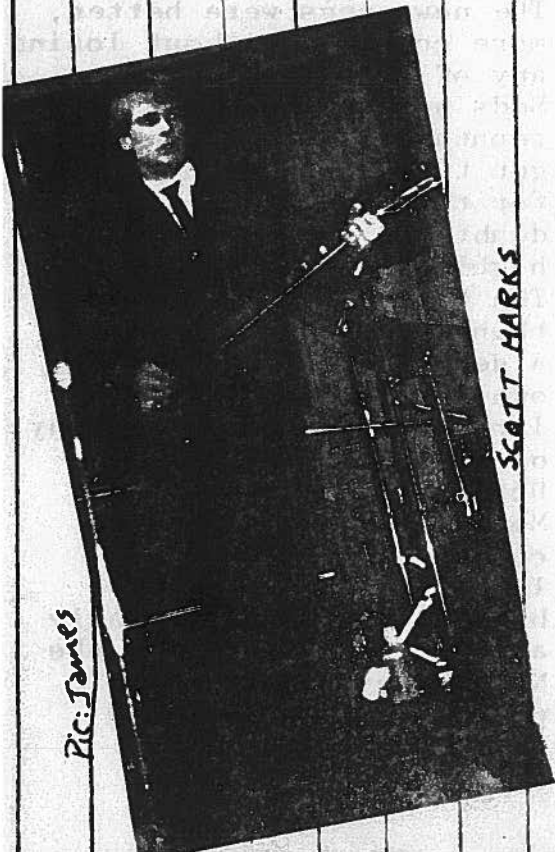
Guitarist, Scott Marks stayed long enough in the Popular Spies to play on their debut single and currently plays in a basement cover band with former bassist, Mark Dixon, who is employed selling musical instruments.

Drummer, David Quinton, left for the US and played in both the Stiv Bators band and Blue Ash before heading back to Toronto to do a solo album.

Since the Mods broke up, Canada has yet to have a band of that calibre. They managed to combine hard driving pop songs with a dynamic (and bizarre) stage show. They even pre-dated the English mod revival by 2 years. However, the death of the Mods marked the end of the Toronto era...



DAVID QUINTON



SCOTT MARKS

Pic: James

4th... empty space.

perhaps these lines

are a hidden entry

entry message in

them. The front

cover is a single

as reject boy

shoulder, the Sensible

one himself, James.

We left off, in Part I, on the subject of tribalism. For those who just tuned in now, here's who's talking.

Andy-guitarist, vocals
Chuck-bassist, vocals
John-guitarist, vocals
Pete-drummer, vocals

Andy: Well, you know, we're not a punk band by a mile, right? And we're definitely, by even around 10 miles, not a mod band. But if...

Chuck: We're gorilla pop.

Andy: Yah, we're just a pop band, yeah... Well, we're not just...

Chuck: Well we don't say "pop", because pop's got a bad name. Like we try to have a lot of guts and sound like a pop band.

Pete: The new, new-wave band...

Me: SO THEN, HOW WOULD YOU DESCRIBE YOURSELVES?

John: Bad

Chuck: Gorilla Pop

Pete: Angry

John: Pop with a punch

Chuck: Rebel music... But even that word, pop, someone's gonna read that in the interview and they're gonna say, "What a wimpy band, pop bands are wimpy bands" right? I mean, we play music with melody, it's high energy and it's gutsy... But it's got melody and the songs are 3 minutes and that's what pop is essentially.

Me: THERE ARE SO MANY DIFFERENT TYPES OF POP...

Chuck: We're a bizarre version of pop...

Andy: What we think though, is the hardest thing to do, which takes the most talent is to play or expand in the pop format... Like write a good pop song, not to go out on these limbs, you know... (He starts imitating a long guitar solo)

(They all go on about how important it is to get the tune across without too many extras, like long solos)

Me: HAVE YOU EVER KIND OF STUCK TO A STYLE? LIKE, WHEN PEOPLE HEAR YOU THEY SAY, "OH, THAT'S L'ETRANGER"

Chuck: Well, people say we've got our own identifiable sound.

Andy: We used to do that and we probably still are doing that, but we're trying not to...

John: You can probably tell there is

a L'etranger sound.

Chuck: Yah, I think there is.

It's hard for us to tell cos it's us, right? But a lot of people say that we have a specific sound.

Andy: But, we're definitely becoming a lot more open-minded...

(We start talking about fashion, hence, the New Romantic stuff that's going on in England. Chuck talks about guys who "go out and spend \$800 on a pirate suit cos everybody's got a pirate suit...")

John: If they make it themselves for, like, 5 bucks...

Chuck: Yeah, great, right...

Andy: One thing about that, is, it's like, let's dance, let's have a great time, let's forget our problems, right? Let's forget everything...

Chuck: Live in fantasy, and that's bullshit...

Andy: And what we're saying is, let's dance, have a good time and let's try and work something out, right? And that's why we don't like it... Like it's got merits of its own, one thing Adam and the Ants are doing is, trying to play gigs where they don't have to have a license for, so that anyone can come, you know. And they sort of speak out against drugs, too, because there are kids wasting away on it. I mean, there's nothing really wrong with drugs, but when you're gonna blow your head out on them, then that's bullshit.

John: Yeah...

All Pete has to say about it is, "They're crazy"

We go on about how the N. Romantic stuff is kind of good because they aren't inclined to be in gangs, like punks, mods, skins, etc...

Besides, there are so few real punks, mods, skins, etc in TO anyway...

Me: SO YOU DON'T LIKE THE IDEA OF DIVIDING PEOPLE UP, YOU WANT MODS AND PUNKS AND EVERYBODY TO COME TO YOUR GIGS...

Andy: Well, yeah. Like we want people.

John: It's the only way we're going to make money.

Pete: (to John) Shut-up man...

We just want people to come to the gigs.

(Chuck tells us of a time when he was talking to a guy, who was a bit

BAD, ANGRY, REBELLIOUS GORILLA POP WITH A PUNCH L'ETRANGER PART II

hesitant about his brother getting along with Chuck's brother, because his brother was a mod. Chuck's brother is a little more punk inclined)

Andy: He probably wouldn't get along with Mike anyway!

John: Anyway...

Chuck: Yah, but like the whole idea is, well, if you're a punk and I'm a mod, like, we can't get along...

John: Would you let one marry your daughter?

Chuck: No, no way... Not in our family! (Back to the future, (does that make sense?), I ask if they have anything to fall back on if L'etranger bombs)

Me: HAVE YOU WORKED OUT ANYTHING IF, IF...

Pete: No

Me: IT DOESN'T WORK OUT? YOU DON'T THINK ABOUT THINGS LIKE THAT?

Andy: If you think about that, then you won't get anywhere...

Pete: Yah, there's no sense... We all just finished school, Chuck and I just finished and he finished last year, right, and I think pretty well any of us could've gone further in school, no sweat. It's not like we had to drop it or anything... I mean it's just we'd rather do this.

Andy: I mean we're all into learning.

John: Yeah, we read heavy books!

Andy: But right now, this is it, for a long time.

+++++

Me: DID ANYTHING WEIRD EVER HAPPEN AT ONE OF YOUR GIGS? TELL US A STORY...

Pete: He got bit on the chest.

Chuck: Andy's had his bum pinched.

Pete: I got a nail through my knee.

John: I found a penny...

Me: THAT'S WEIRD

Pete: No, he found it just now.

Me: HOW MANY GIGS HAVE YOU DONE?

Chuck: About 40 or 50

Me: 40 OR 50?

(Andy sticks drumsticks on his head like antennas and talk s, robot-like)

Andy: 87.32

John: 40 or 50?

Pete: Yah, sounds about right.

Me: SO YOU'VE GONE ALL AROUND SOUTHERN ONTARIO?

Chuck + Pete: Not all around, we touched on it.

Andy: We just started to play outside of Toronto...

Pete: When we broke up...

Chuck: We played in London just before we... Phil left. Then Oshawa discovered us.

Pete: Actually, Phil stayed in for a little while longer than he had planned, just to play the Oshawa gig.

John: What a sweet, what a sweetums.

Pete: No, he's a cherry cheese cake.

Me: WHY'D HE LEAVE?

Chuck: He was really into the band, but he wasn't into being on stage anymore, he wanted to work with sound, so he... He didn't want to leave cos he thought he was gonna screw us up, but we all decided, well, if your heart's not in it then we can get somebody else. So he's gonna be doing sound for us, looking after the road show.



PIC: Deanne / Front r: Pete, Andy, Chuck
John
OH!! It's Guenille pop... sorry guys. ha

Andy: Sticking up for us
 Pete: And his mother makes chili.
 (Sounds of Motorhead seep through the walls and I'm ordered to stop the tape. After Pete tells the guy (!) to quiet down, we continue with various junk...)
 Andy: What are your favorite foods? (Everyone starts talking)
 Pete: Protein powder...
 John: What colour are your eyes?
 Andy: Eggplant. My eyes are egg-plant.

Well, that's about it. As they said before, they've dropped further schooling and have an attitude of "Le'tranger or bust." I really do hope something comes out of that attitude, cos these guys deserve it... *by Deanna*
 ++++++ Sharon was also present at the interview, but only physically... ++++++

BELOW: CHUCK, next year's game show host.



Pic: Deanna

There was an over-run of Le'tranger PART I, so if you want a copy of it, just send a stamp and your address + I'll send it to you. ds

SLF

by Steve Cameron

Stiff Little Fingers played, of all places, the El Mocambo on June 29th. After a few I.D. hassles, I was allowed in. After a rather dull set from the Hi Fi's, SLF came out and played a tight, evergetic set of original material which the audience loved.

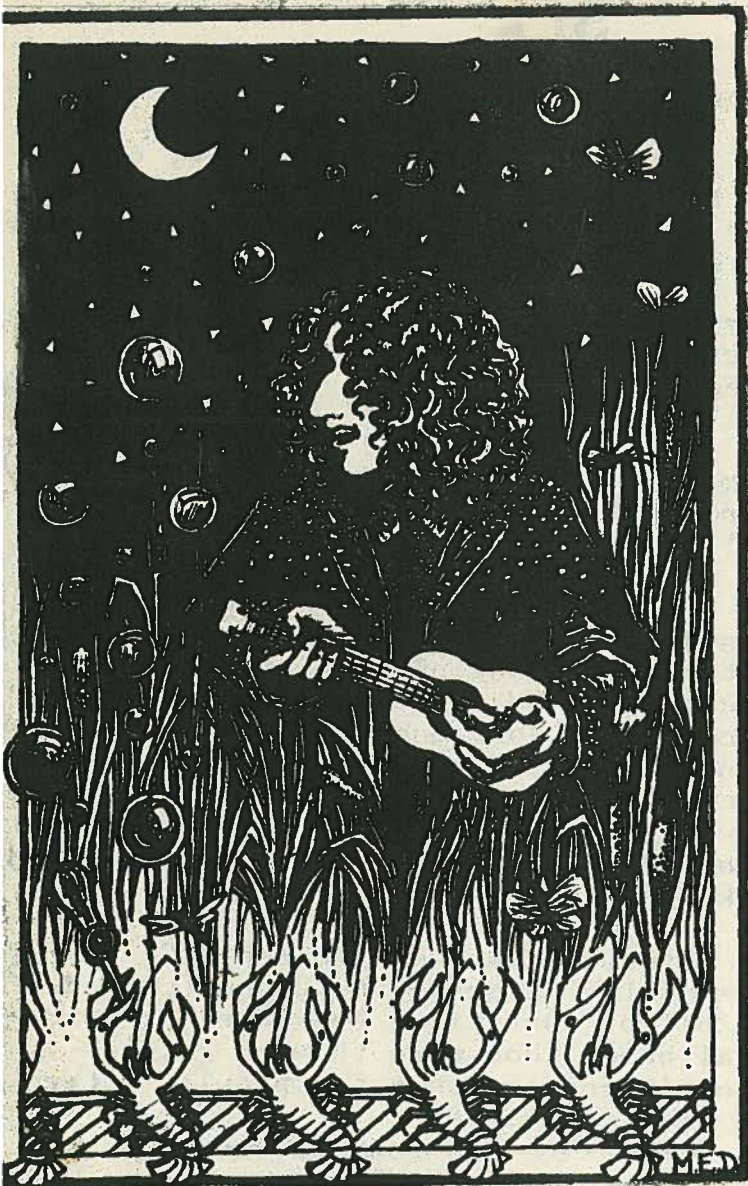
Their new material is a definite progression and more elaborate. But there still seemed to be a cry for earlier material from the audience.

There was a crowd of people outside who were refused admittance to the club, many of whom I know were of age. Many minors were inside, dancing and shout ing the lyrics along with the Fingers; who were quite shocked by the fact that the audience knew their material and weren't too cool to enjoy themselves, unlike the so called punks in the States.

Everyone who went to see SLF was totally disgusted that they played the El Mo. But since they weren't a local band, (How were they to know?) we can't condemn them for playing under the neon palms...sc



An old pic, but the only pic I have...



TINY TIM AT

THE KEE TO BALA
by Myra Nuvo...

A big white barn over-looking a lake is just a big white barn over-looking a lake, and that same big white barn over-looking a lake, with Tiny Tim appearing, is still... Aw, what the hell. He came, he saw, and he left, all in the space of 36 hours, leaving in his wake, a satisfied if somewhat mystified group of spectators.

Tiny's talent has taken a swing from the days of yore. Absent from the greater part of his act now is his constant companion of the past,

the ukelele; and, in its place, the tulip-tripping basso profundo has added a bright red, over-sized bowtie and a black sequined jacket, not too over-sized. He's good, my gawd, is he good... almost excellent in his non-stop, no nonsense, blow by blow delivery of many favorite songs covering the twenties, thirties and big band bouncers of the forties. The act was backed up by an up up-beat big band type band, (Quorum), belting out, "Won't You Come Home Bill Bailey" till the crawfish in Lake Bala were dancing on their antennae. An all too swell evening, for the fireflies and moths of the cottage country.

Out on stage the master flashed all his vocal wares. From the very first vocal range race of falsetto foolery, to the barest low down bass boogie, (he does a great Elvis take-off), he's got you captured, just a butterfly under his net. Not to be missed are his Tiny Tot compositions, including, "I Caught a Cold" and a little number called, "Dental Health", both done with ukelele accompaniment. These mixtures of youngish play are enough to soften the heart of a heavy weight wrestler.

Perhaps I am a bit biased; after all, he did grant me a tape-recorded interview at the concert's end, at which he recorded a number called, "Penthouse Serenade", which he hopes to release in the near future. It saddens me to think that I didn't see him off in the morning, but he left behind him, a feeling of genuine warmth and satisfaction which wormed its way into a cold citified heart. He did mention that he would be appearing in Toronto in November, so I guess I had better rest up and recuperate from the excitement and my case of poison ivy, to be sure I'm there, first in line, to be serenaded by the maestro of my childhood memories: Tiny Tim.mn

Now that skool's on again, I won't have so much time to do the 'zine so, let's see... Perhaps the next ish can be out by late November. Deadline for articles/photos/drawings will be Nov. 14, OK? So get your stuff in! If you need to contact me and can't afford a stamp, ring 499-2102 Deanna... Hope to see you in November...

VILE TONES

by S. ANON

Well, I have to admit that my heart skipped a beat when Leckie held up a copy of SHRIEK, (ed. note- It's SCHRIK!! Even the writers can't remember the name...), when he played the Turning Point on July 25th. I didn't expect ^(he wasn't) him to be too thrilled with the article. In fact, I actually thought that he was going to tear me alive and eat me for breakfast at that moment, but I slunk low in my seat and my identity was not revealed. Leckie seemed to think that the picture of him was fantastic, anyway...

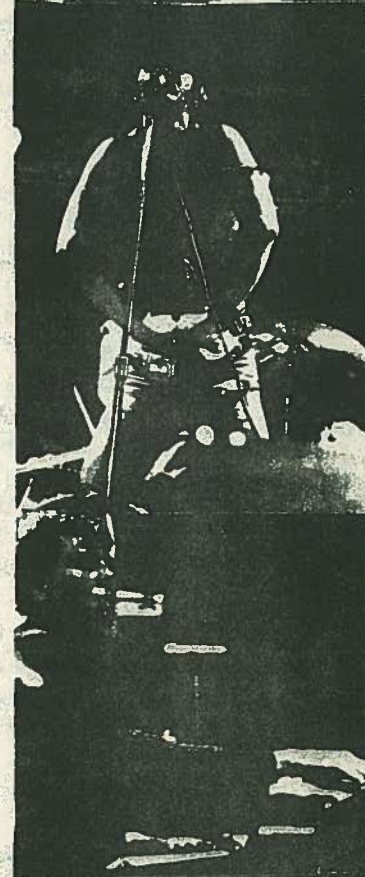
As far as the new band goes, it was a waste of the bus fare, let alone the \$5 cover.

I wasn't happy with Leckie's "urban cowboy" look, especially since he was once one of the coolest punks. The members of the band did not belong together. Although I give credit to the bass player, who did fit along with Leckie. But the cigar-smoking rockabilly keyboard player and the heavy metal looking drummer plus the cheap looking Adam Ant Man guitarist, (What?-ed) just helped make the evening more of a flop.

As for their music, they planned their only rehearsal the night before, but nothing came of it.

The only thing I can think of to say is that Leckie still has that certain stage charisma, but it wasn't worth any of the money. sa

pix: Deanna



Leckie's gonna hate dis writ!

FILM

NATIONAL SECURITY

By Sue Morales + Karen Jankulak

I haven't had a chance to see it yet, so I'll let Sue describe it herself. Mike(guitar) and Chris(bass) make a few comments as well.

Sue: OK, I was working at the Turning Point and I had an idea for making a film. And I saw the Young Lions play and I thought they sounded really distorted but they had something there, right? so, uh...

+++A couple of months passed by and I managed to make friends with them, just to get to the drummer... But that's all over with.

Mike: That was a mistake, wasn't it?

Sue: Anyways, so at a party, Mike and Chris and Steve, we sorta started talking about ideas for the film and that, and we came up with a story board. I started working on it and it's finished and it's about the 2 songs, "National Security" and "Black and Blue" and it's mixed together to 2 halves of a movie. I got some footage off the TV from when Ronald Reagan got shot, when he came to Ottawa too...

Mike: That was my favorite TV show of all time.

Sue: And it needs to be fixed up but it's pretty good.

Deanna: How long is it?

Sue: It's about 12 minutes long.

Deanna: Are you guys, (y. Lions), in it?

Sue: Yah, I have some shots of them on stage and that...

Chris: Upside down...

Sue: It needs to be re-edited and the sound fixed into it, but it was a first effort and... They came to my school when I showed it..

Deanna: Oh, you showed it at your school, I was gonna ask you where you were going to show it.

Sue: It should be showing soon...

Deanna: Where?

Sue: I'm gonna try and get Jeanne Beker to show it...

Mike: Odeon Theatres...

+++We drove around one day and filmed all these police.

Deanna: So you just decided to do it out of the blue?

Sue: No, I've got ideas for a lot of films, but I wanted to do a film with the band. And I just started to know them and that... Their music, it was very appealing and this and that and...

Deanna: So you're in a film!

Mike: Oh yah

Chris: yah...

Deanna: 12 minutes of fame.

Mike: Not that many minutes... 12 seconds...

Chris: Yah, 12 seconds that's it.

Deanna: Oh, really? So it's mostly little bits of them?

Mike: It's all...

Deanna: It all ties in tho?

Mike: Oh yah. But we don't have 12 minutes, or it'd be really boring. It worked out really well tho.

Chris: Got a picture of me tapping my foot.

Mike: And there's one part where I'm picking my nose on film, it's great.

Now we've got something to look forward to...ds

SCUM

LITERATURE by Stewart
Black

Like most other people, you have probably turned your nose up in disgust and pretended to ignore certain persons who try to sell their books on the sidewalks just south of Bloor on Yonge St. "Depraved Poets" as they are otherwise known, are notorious for wearing signs proclaiming themselves "Putrid Scum", "Poet Going to Hell", degrading the neighbourhood and annoying the general business population of Downtown TO. And since you were too cheap to buy any of their books, here's a review of some of their 'choice literature'. **WHEN ELECTRICAL SOCKETS WALKED LIKE MEN** -Stuart Ross

This book can best be described as putrid and depraved short stories and poems. Altogether, it is pointless but fun at parties, funerals and your next family get together. After reading this book, it's obvious that Ross spent his childhood pondering things such as, why can't frogs wrapped in tinfoil ride bicycles... **BAD GLAMOUR** -Stuart Ross

This is a collection of Ross' short stories and poems from 1975-1980. Hey! He's been depraved longer than we thought. It's still the same kinda stuff as 'Electrical Sockets'

MOVIES OF THE INSECT TEMPLE -Mark Laba
Same type of poetry as Ross. Some of it's so vague, it might actually mean something. Otherwise, it's boring. zzzz

HUMAN SECRETS BOOK ONE -Crad Kilodney
The ultimate in depravity. This guy's short stories describe the perverted side of everyone's nature. Everyone including Mom, Dad, the boss, the janitor, your friends and even you. Buy this book, you'll grin for a week with the knowledge that you know more about human perversion and depravity than any of the bums you associate with.

+++++All these books are available for \$2.00 from: **PROPER TALES PRUSS**
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ARGH, an AD! Are we sell-outs now?!

DIVINE WILBUR

And one day,
when it wasn't very cloudy,
Wilbur found himself
at a total loss.

He'd spent all his money,
all his friends,
all his energy,
and all his hunger.

Only thing left to do, he knew,
was to become a saint
or some other object
of holy adoration.

So a few days later,
when it started clouding over,
Wilbur stood
in the path of a bus
and, behold, the bus stopped
and the driver disembarked.

"Sir" said Wilbur,
with an inward eye
on hullos and such,
"your bus is about to explode.
I think you'd best evacuate."

And the bus driver knitted his brow
and the people did spew forth,
and Wilbur pulled from his valise
a dull khaki hand-grenade
and heaved it through the windshield.

And at the moment the bus exploded,
streaks of gold lightning
pierced the heavens
and there was a great crack of thunder,
and a single tiny
ring of light
slowly descended

towards Wilbur's head,
crowning him with
a glittering mist,
the benefits of which
Wilbur enjoyed
for many a year,
wining, dining,
and winning hearts,
and brightening up
the darkest of rooms.

Until one day
Wilbur's divinity was appealed
by a squad of rabid nuns
and vengeful monks
with quarterback shoulders,
and it was found
(to Wilbur's dismay)
that a mistake had been made
and soon they'd be back
to recall his halo.

So Wilbur proceeded
to blow up bus
after bus after bus,
striving for immortality,
to keep his halo,
his followers,
to remain
Divine Wilbur.

But all was in vain.
The Church of St. Wilbur,
and Our Wilbur of the Fields,
and The Holy Wilbur Halfway House
all dropped his name from
their signs,
and Wilbur found himself
at a total loss.

And it wasn't very cloudy.

by: Stuart Ross



THE YOUNG LIONS

TINY TIM

VILETONES

ANOTHER PRETTY FACE

SLF

L'ETRANGER

AND MORE...



34 LONGFORD cres.
AGINCOURT, ONT.
M1W 1P4